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# The Critic

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## Literature

### "The Sherman Letters"

*Correspondence between General and Senator Sherman from 1837 to 1891. Edited by Rachel Sherman Thorndike. With Portraits. Charles Scribner's Sons.*

THIS IS THE PERIOD of memoirs, letters and reminiscences. The "unpublished" has cast its charm over us, and has opened our eyes to many things that were unknown. We have been delighted by Marbot and Moltke, disappointed by Talleyrand; but from our own great men we have had several books that were of unvarying interest. This collection of letters is destined to take a unique place among our historical as well as our biographical documents. It covers the lives of two remarkable men from adolescence to the death of one of them, and in that period is comprised the history of the United States in the nineteenth century. Gen. Sherman's letters occupy the larger part of this volume; still, those of his brother, though less in number, are fully as interesting, and, in some respects, more so; for his career is still of the future as well as of the past. They are important enough to explain fully, even to one unacquainted with the political history of this country during the last forty years, the prominent position held by Senator Sherman during that period. His clear view that weighed conditions and appreciated their possible consequences accurately is discernable here in many a line: and often a whole group of events and their bearing is elucidated in a few, clear words.

This same gift of foresight is found in Gen. Sherman's letters to a remarkable degree. In August, 1856, he writes:—"Unless people, both North and South, learn more moderation, we'll see sights in the way of civil war. Of course, the North have the strength, and must prevail, though the people of the South could and would be desperate enough"; and again, about this time, he sounds a note of warning, which has hitherto been only partially fulfilled:—"I think in the next ten years we will have plenty to do in the war line—Mormon war, civil broils and strife, contests for political power, growing out of slavery and other exciting topics, and last a war with Spain, resulting in the conquest of Cuba." Some of the earlier letters are remarkable for the General's warnings to his brother against a political career, as, for instance one dated July, 1850, which he closes with "I hope the political history of the past year will make a strong impression on your mind not to seek honors or distinction through that channel." In January of the following year, he repeats the warning:—"Again let me advise you to shun politics like poison." His descriptions of his voyage around Cape Horn, and of the state of affairs in California during the gold fever, are vivid, and his condemnation of the first Vigilant Committee is answered by John Sherman with a letter wherein the latter upholds these protectors of law and order. A pleasing touch throughout the volume, from the first letter to the last, is the sincere affection of the two brothers, and the deep interest they took in each other's careers.

The most interesting part of the collection, of course, is that relating to the Civil War. It is already superfluous to call the attention of students of history to these invaluable documents. Washington and the field of action are interwoven in these letters: the representative of the people explains to the leader of its forces the political whys and wherefores of many mistakes and many delays during the early part of the struggle. The General's estimates of his fellow-commanders—of Grant, McClellan and the others—have been proved true and just by history; and his narrative of

the March to the Sea is simple and straightforward—an impersonal report, the writer whereof seems to be unaware of the greatness he has achieved for himself. Perhaps the most characteristic letter of all is the following:—

"Dear Brother:—I have been importuned from many quarters for my likeness, autographs and biography. I have managed to fend off all parties and hope to do so till the end of the war. I don't want to rise or be notorious, for the reason that a mere slip or accident may let me fall, and I don't care about falling so far as most of the temporary heroes of the war. The real men of the war will be determined by the closing scenes, and then the army will determine the question. Newspaper puffs and self-written biographies will then be ridiculous caricatures. Already has time marked this progress and indicated this conclusion. If parties apply to you for materials in my behalf, give the most brief and general items, and leave the results to the close of the war or of my career. As well might a judge or senator seek for fame outside their spheres of action as an officer of the army. We must all be judged by our own peers, stand or fall by their verdict. I know I stand very high with the army, and feel no concern on that score. To-day I can do more with Admiral Porter or the Generals than any general officer out West except Grant, and with him I am as a second self. We are personal and official friends."

"LANCASTER, Dec. 30, 1863.

W. T. SHERMAN."

After having received news of the march through Georgia, Senator Sherman congratulated its hero in a letter, dated Dec. 18, 1864:—

"I need hardly congratulate you on your magnificent campaign through Georgia. This has been and will be done so often that you will not need anything from me on the subject. We have watched with the deepest interest every step of your march that we could trace through the rebel papers. A very excellent map from the Coast Survey is posted in my room, marked with your stopping-places, and has daily been changed, as you progressed to the coast. No such anxiety has been evinced in any campaign by all classes, as in yours. We now hear rumors of the capture of Savannah. I hope we shall get official advices to-day. I live next door to Stanton, and he favors me with the despatches when they come. \* \* \* I could send you letters from very distinguished persons, very complimentary to you, but you will have enough of that incense."

No letters were written by Gen. Sherman, it seems, on the march from Atlanta to Savannah. In a letter from the latter place, on Dec. 31, he says:—

"I hear the soldiers talk as I go by, 'There goes the old man. All's right.' Not a waver, doubt, or hesitation when I order, and men march to certain death without a murmur if I call on them, because they know I value their lives as much as my own. I do not feel any older, and have no gray hairs yet. My health is good, and, save a little rheumatism in my right arm during the last march, I have not been indisposed a day, and even then I rode daily a march. \* \* \* I do not fear want of appreciation, but, on the contrary, that an extraordinary faith will be generated in my ability, that no man can fulfill."

The letters covering the period after the War are full of allusions to contemporary affairs. Gen. Sherman describes at length his mission to Mexico; the Senator, in answer, expresses his opinion that

"We want as little to do with Mexico politically as possible, and as much trade with her as is profitable. \* \* \* I have never seen the elements of a stable government in Mexico, but she has physical resources that might, under a firm ruler, make her the second power in America. The worst enemies of Mexico are her own mixed, ignorant population. If Maximilian could have held on, he would have secured them physical prosperity; but sooner or later the pride of our people aroused against European intervention would have got us into a quarrel with him. It is therefore best that he leave. What you can do for or with Mexico we will see. \* \* \* If they don't make you emperor down there, we will

welcome you back as the "republicanizer" of the worst anarchy on the globe. If you establish Juarez, come away by all means in hot haste before the next pronunciamiento."

A short note from him, written in November, 1889, runs in part as follows:—

"The coming session of Congress is to be an important one, not in a political sense, but in a business sense. The tariff, commercial relations with American States, and differences with Canada are likely to occupy a good deal of time, and in all of these I shall have to take part. What is worse, we will have the distribution of many offices. Harrison holds on to this dangerous power, and is likely to distribute it during the entire term. If so, he will not have another. Cleveland did the same and lost. A President should, within the first few months of his term, fill all the most important appointments, and then he may hope to recover from the effect before his term closes."

The last letter in the volume is from General Sherman, dated Tuesday, Feb. 3, 1891, wherein he says:—

"I am drifting along in the old rut in good strength, attending to about four dinners a week at public and private houses, and generally wind up for gossip at the Union League Club."

It would be difficult, indeed, to exaggerate the importance of this book. The figure of William T. Sherman stands out in it with all the prominence that his achievements have made his by right. It is a work not destined for our country alone—its field is far wider. We do not hesitate to assign it a place well in the front among the very few books that should be found on the shelves of every true American.

#### The Lake Country

*Literary Associations of the English Lakes. By the Rev. H. D. Rawnsley. 2 vols. Macmillan & Co.*

"WORDSWORTHSHIRE," as James Russell Lowell aptly called it, though preëminently associated with the poet of Rydal Mount and the other so-called "Lake poets," also recalls the names of Shelley, "Christopher North," De Quincey, Dr. Arnold and his sons, Harriet Martineau, Ruskin, and many another man and woman of literary note who have resided or sojourned within its borders. Much, moreover, has been written about its literary associations by these people, and by others who have written about *them*. But that the subject has by no means been exhausted is well shown in Mr. Rawnsley's two volumes, which, while drawing freely from his predecessors in the field, have added much fresh and entertaining matter, for which the tourist in the Lake District, as well as the student and lover of literature who may not be so fortunate as to travel there, has good reason to be grateful to him. For the tourist, even though he may be familiar with what had already been written concerning the region, it will be a convenience to have at hand, in compact and portable form, the interesting and suggestive matter here gathered from many books that he could not take with him. The arrangement of the matter is also suited to his special needs, while none the less available for the general reader, being topographical instead of historical or chronological; and the full and clear map of the District which is appended will also be appreciated by the traveller. All readers will be thankful for the two copious indexes, one of places and the other of persons and miscellaneous subjects. An introductory chapter is given to the "Gateways of the Lake District," and two chapters follow on "Greta Hall," where Coleridge resided before it became the home of Southey, and where Charles Lamb, after having often refused to leave his beloved London for the Lakes, made a visit to Coleridge in 1802. In a letter to his friend Lloyd, who had urged him in 1800 to "come and see the wonders" of the region, Lamb had replied:—"Hills, woods, lakes and mountains to the eternal devil. . . . I am not romance-bit about Nature. The earth, and sea, and sky (when all is said) is but a house to dwell in"; and, after dilating upon the charms of "streets, streets, streets, markets, theatres, churches, Covent Gardens, shops," etc., he concludes:—"These are thy pleasures, O London with-the-many-sins! O city, for these may

Keswick and her giant brood go hang!" Wordsworth, in his lines, "Written after the Death of Charles Lamb," says:—

"Thou wert a scorner of the fields, my friend,  
But more in show than truth";

and Charles himself bore testimony, in a letter after his return to London, that, though he "could not *live* in Skiddaw," he "could spend a year, two, three years" among the mountains; but he "must have a prospect of seeing Fleet Street at the end of that time," or he "should mope and pine away."

Successive chapters deal with Applethwaite, Windy Brow and Chestnut Hill—"the honey-moon haunt" of Shelley and his girl-wife, who resided there from September, 1811, to February, 1812; with Keswick, which Gray visited in 1769; with Derwentwater and Bassenthwaite, connected with reminiscences of Keats, Rogers, Turner, Ruskin, Carlyle and others; and with Mirehouse, where, in 1835, Tennyson and Fitzgerald, the translator of Omar Khayyám, came to stay with James Spedding. Mr. Rawnsley tells us that the "Morte d'Arthur" (not printed till 1842, but known by other evidence to have been written as early as 1837) was then in manuscript, and that, "whilst 'Old Fitz' played chess at night with Spedding's mother, Tennyson and young James Spedding would retire to meditate upon the poem line by line." Old Mr. Spedding could scarcely understand what they were spending so much time about. "Well, Mr. Fitzgerald," he would say, "and what is it? Mr. Tennyson reads and Jem criticises, is that it?" There is no evidence that either Wordsworth or Southey knew anything about Tennyson at that time. Wordsworth did not meet the rising young poet until 1843, at Moxon's. Tennyson came again to Mirehouse in 1850, just after his marriage. Carlyle was in the same region during that autumn, visiting the Speddings, and again in the summer of 1865. Crosthwaite Vicarage, near by, now the residence of Mr. Rawnsley, was the birthplace of Mrs. Lynn Linton, whose account of her childish experiences there, as given in her autobiographical "Christopher Kirkland," is painful enough. But her "Lake Country" shows how, in spite of all that she had to endure at home, she made the hills and valleys of that enchanted land her "never-failing friends." Space would fail us to follow our author to Cockermouth, where Wordsworth was born and spent his childhood, or to Bridekirk, the birthplace, in 1685, of Addison's friend, the poet Tickell—who knows him now, though Dr. Johnson said of his ode on the death of Addison that "no more sublime or more elegant funeral-poem is to be found in the whole compass of the English language"? In the same neighborhood the famous chemist John Dalton first saw the light, and George Fox the Quaker preached and proselytized; and more recently, on June 27, 1857, Neal Dow, from the same rock-pulpit where Fox had held forth, "addressed a vast concourse—a day memorable for the fact that more beer was sold round Pardsey Crag than had ever been drunk there since it was lifted from its semi-tropical sea."

While Vol. I. thus takes us through Cumberland, Vol. II. is our guide southward to Westmoreland and the more immediate haunts of Wordsworth—Ullswater, Patterdale, Kirkstone Pass, Windermere, Rydal, Grasmere, Thirlmere, and scores of minor localities grouped about these, which his verse has made so familiar. Elleray, the home of Christopher North, gets an entire chapter, in which many of his friends are introduced—Scott, Lockhart, Canning, De Quincey, Carlyle, Hartley Coleridge, and others of lesser note. Christopher was fond of cock-fighting; and in that good old time we are told that "the scholars at many dale schools spent Easter Monday in cocking, and part of their master's stipend was the cock pennies which they contributed." Mr. Rawnsley adds:—"I have talked with an old man in his ninety-third year, who remembers the bull-baiting that used to take place at Keswick, and who used to see the head boys and usher



serving out the beer in the Free Grammar School of Crowthwaite, without any need of special license, to the thirsty cockers." We do not remember to have heard what Mr. Rawnsley at the close of his eulogy of Christopher relates as a report from this country:—"Why, even in America, it is told that Emerson once quelled a noisy riot in a Music Hall at Boston, when Garrison and Wendell Phillips failed to gain a hearing, by just uttering your name." Is there some confusion of persons here? Among literary characters associated with the Lakes to whom we have not referred already we may mention Hogarth, Charlotte Brontë, Mrs. Hemans, F. W. Faber, Dean Stanley, Arthur Hugh Clough, Gerald Massey and Dante Rossetti. The chief fault in the books is a sprinkling of sentimentalism, or what the profane might term "gush"; but this the judicious reader can "skip."

### Fall Announcements of Books

A REPRESENTATIVE of *The Critic* has been at some pains to find out from the publishers just how they feel about the present outlook for the publishing business. It is a pleasure to be able to say that they have never seemed more encouraged. They report excellent business during the past spring and summer, notwithstanding the bad times, which, it is believed, are now virtually over, and they are entering upon the fall campaign with every confidence in its being a particularly good one. Books are no longer regarded as luxuries. They are a necessity, and the public will have them.

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"The Religion of the Crescent; or, Islam, its Strength, its Weakness, its Origin, its Influence," by the Rev. W. St. Clair Fisdall; "Ecce Ancilla Domini, Mary, the Mother of Our Lord," by Mrs. Rundle Charles; "Hymns and Their Stories," by A. E. C.; and "The Old Churches of England, the Why, How, and When of Them," by Francis Baldwin; "Pictures of the Old Testament for Children," by Leighton, Burne-Jones, Holman Hunt, and Others; "Rick Ralton's Reconciliation," by the Rev. E. N. Hoare; "A Wrong Step," by Austin Clare; "The Cruise of the Esmeralda," by Harry Collingwood; "The Vast Abyss," by George Manville Fenn; "Farmer Goldsworthy's Will," by Mrs. Isla Sitwell; "The Two Clippers," by F. Frankfort Moore; "Sunday" for 1895; "Edible and Poisonous Mushrooms," by M. C. Cooke.

### The Fine Arts

#### "Arts and Crafts Essays"

WHAT IS CHIEFLY to be remarked about this volume, to which Mr. William Morris is the most noted contributor, is its decidedly more hopeful tone when compared with that writer's "Hopes and Fears for Art," published some years ago. "The lack of beauty in modern life, \* \* \* which, in the earlier part of the century, was unnoticed, is now recognized by a part of the public as an evil to be remedied if possible," he says; and we may go a little further, and add that people—in America at least—are beginning to perceive that the evil cannot be remedied by machine work, but solely by what can be added to that, or substituted for it, of hand-work and brain-work. This advance is in large part due to Mr. Morris and his associates, and their book will doubtless have many readers here, who will not only agree with their doctrines, but will try to apply their methods. It is very largely practical, and gives much good advice which promoters of small artistic industries will do well to follow. Mr. Morris writes on "Textiles," "Printing" and "Dyeing as an Art," Mr. Walter Crane on "Wall-Papers," Mr. Cobden-Sanderson on "Book-binding," Mr. F. Madox-Brown on "Mural Painting," Miss May Morris on "Embroidery" and Mr. W. R. Lethaby on "Cast-Iron." There are essays on other allied subjects, by other writers. The essay on "Printing" is worthy of attention from everybody concerned in the production of books, though, in crediting us with odd and showy work only, the author gives us less than our due. He is also in the wrong when he says that a certain modern school of painters "loudly proclaim their enmity to beauty." A few self-styled "realists" once proclaimed something of the sort, but no one paid any attention, for their own work showed that they did not believe in, even if they understood, their "principles." (Imported by Charles Scribner's Sons.)

#### "Action in Art"

THE AUTHOR, Mr. William H. Beard, has embodied the results of a good deal of acute observation in this book. It should be of interest to others than artists, but principally to them. His accounts of the flight of birds, the actions of fishes, human action in running and leaping, and the actions of the elements, are not taken untested from other books, but are presented with other illustrations, showing in several cases how the same action appears to the eye, or, rather, to the memory, and as it is recorded by instantaneous photography. He comes to certain conclusions as to the possibility of representation, which seem to be based upon the use of the line only; but there are many effects of motion in landscape which depend on color. Many motions of the figure, impossible, indeed, to represent both accurately and effectively, may be rendered with good effect by reproducing the sort of composite image left upon a quiet and attentive mind by the several phases of the action. Perhaps the most useful portions of the book to artists are those passages that deal with erroneous conclusions derived from common but ill-directed observation—as, for instance, that the lines of the distant rain storm go *with* the wind. (Casell Pub. Co.)

## Boston Letter

THE OPENING of the new Public Library is still a thing of the future, although, I am happy to say, of the near future, for the moving of the books from the old building to the new is well under way, and the more valuable special libraries have already been placed in their proper alcoves. It was no easy matter to decide just how to move these books, 450,000 in number. One waggish gentleman suggested that the militia be marched from one building to the other, each soldier carrying an armful of books, while another suggested that the trolley-cars be utilized through the night, or that every one who took out books during a certain period should take them from the old Library and return them to the new. But, as a fact, the work is being carried on in a very systematic, commonplace way, although very carefully. A hundred boxes, each large enough to hold a shelf-full of books, are utilized to hold the transported literature. The books are placed in the boxes in just the position they are to hold when they reach the new Library. A magnificent building is this new Public Library, as everyone now admits, although, when the plans were first presented, there was much comment regarding the so-called "squat" appearance of the edifice, and the lack of decoration. This plainness of structure was the more noticeable on account of the proximity of other ornate buildings on handsome Copley Square. At the right of the Library stands the Art Museum, most liberally decorated with its variegated colored bricks and its fantastic designs. Directly opposite the Library is that most magnificent of all structures—the monument of Richardson the architect,—Trinity Church, where Phillips Brooks so long held sway over the minds of men. This massive building, now being completed by the addition of the long-delayed towers in the front, is a most striking architectural ornament. To the left of the Library stands, or, rather, to speak correctly, leans the lofty tower of the Old South Church—not the Old South Meeting House of historic fame, but the more modern building used by the worshippers of to-day. The tower is pronounced safe, although by some fault in construction it leans slightly.

Six years ago this coming November, the corner stone of the new Library was laid. Thirty years before, when the present "old Library" was dedicated, and the keys transferred by the Hon. Robert C. Winthrop to the Board of Commissioners, it was thought that, with its capacity of two or three hundred thousand volumes, no addition would be needed for many years. But in twelve years that building was outgrown, and ever since then the Library accommodations have been greatly cramped. Finally the call for plans for a new building was sent out. Twenty were offered, but all rejected. Then the commission to design the edifice was given to the City Architect. But his plan, too, finally went the way of the others, and the Trustees decided to call in McKim, Mead & White of New York. The original estimate of cost grew, as all such things do grow, from \$1,166,000 to \$2,219,000, exclusive of furniture. At that cost stands this great building, presenting a flooring of four acres and accommodations for 1,500,000 books. One of its unique features is the interior court-yard, a plot of ground open to the sky, carpeted with grass, and which will ultimately contain a fountain, given by a gentleman whose name

remains a secret. Around this open space are covered alcoves, where readers can sit on warm days. The outside of the building is decorated with inscriptions and names of noted heroes of learning since the world began—and when one mentions that fact, he has always to smile at the recollection of a joke a clerk in the architects' office played on the City in arranging a certain set of names so that they formed the acrostic spelling, McKim, Mead and White. The legend under the eaves reads "The Public Library of the City of Boston, Built by the People and Dedicated to the Advance of Learning, A.D., MDCCCLXXXVIII." Over the three doors at the entrance are the seals of the State, the City and the Library, the centre one containing St. Gaudens's two nude youths, about which such a hue and cry were raised a little while ago. Entering the doors one comes almost immediately into the most imposing part of the building, the magnificent staircase hall, with its Corinthian columns, its series of arches, its walls of Sienna marble and its turning-point guarded by two crouched lions modelled by St. Gaudens. Puvis de Chavannes, the eminent French artist, is to paint the panels along the walls and a part of the ceiling, but I believe that he is the only artist chosen outside of America and England. Mr. Whistler is expected to fill one long

panel in the building, E. A. Abbey's decorations cover a part of the walls, and Mr. John Eliot paints for the patent room a ceiling illustrating the progress of invention. The entrance hall of the special libraries will have its walls and ceilings covered with those decorations by John S. Sargent which have attracted so much attention in London. The building is absolutely fire-proof, with no woodwork whatever except the furnishings, the structure being of polished stone, iron girders and fire-proof brick. Every possible care for ventilation and light has been taken; more-



THE BOSTON PUBLIC LIBRARY

over, the different special libraries (such as the newspaper library, to contain all the newspapers of the world) have their separate rooms.

Mr. Fredrick M. acmnnies's well-known portrait statue of Sir Harry Vane, who was so closely identified with Boston's early history, will be set up in one of the upper rooms of the Library. It is in bronze, of heroic size, and was exhibited at this year's Paris Salon, where it attracted considerable attention. Dr. Charles S. Weld presented it to the city, and it will form a permanent ornament of the room where it will be placed. The picture of the Library presented herewith is from *The Congregationalist*.

And now for one note of news. It was expected that the will of Prof. Josiah P. Cooke, for more than forty years Professor of Chemistry at Harvard, would give a large sum to the College, and such would have been the case, had not a matter of pique interfered. Some \$250,000 was willed to the College in 1892, but on Oct. 30, 1893 a codicil was added, withdrawing this entire bequest. It was just before that date that the College dismissed a number of teachers on the ground of economy, and two of these were Dr. Oliver W. Huntington, Ph.D., Prof. Cooke's nephew and assistant, and Prof. B. H. Nash, Dr. Huntington's brother-in-law. Prof. Cooke held Dr. Huntington in high esteem and leaned much upon him in his work. The highly sensitive nature of the veteran was cut by this dismissal, and the result is shown in his will.

BOSTON, Sept. 25, 1894.

CHARLES E. L. WINGATE.



## London Letter

GRADUALLY BUT SURELY the holiday season is melting into the mirage of the past, and the activities of autumn publication are commencing. As yet, it is true, little has occurred, but the appearance of many important books is imminent, and the reviewer will soon be busy again. One book for which we have all been looking with expectation is still, however, delayed. Lord Tennyson has been occupied upon the Life of his father continuously during the past few months, and has made considerable progress with it, but the work will certainly not be completed during the present year, and it is doubtful whether it will even see the light during 1895. When it comes, it will be genuinely welcome. It is announced that Lord Tennyson has had the personal assistance of several eminent men-of-letters, foremost among whom one would place conjecturally the names of Mr. Frederick Locker-Lampson and Mr. Theodore Watts. But no detail of the probable character of the volume has been allowed to escape from Farringford, nor is it likely that anything will be known until the biography makes its public appearance. Another interesting venture, to which I have not hitherto alluded in these letters, will make a start during the next ten days. The name of Mr. W. E. Henley has not been very conspicuously before the public since *The National Observer* passed into the hands of Mr. Vincent, but Mr. Henley has not been idle in the meantime. He had, indeed, been projecting and maturing a new series of English Classics, which is to begin immediately under his editorship, and to proceed from the house of Methuen & Co. The English Classics is a wide term, and Mr. Henley has expressed his intention of gathering indiscriminately from poetry, fiction, drama, biography, letters and essays. The first of the Series, expected next week, will be an edition of Congreve, introduced by Mr. G. R. Street. Mr. Whibley, formerly Mr. Henley's lieutenant on *The National Observer*, will follow with a reprint of "Tristram Shandy," and then we are to have Mr. Robert Louis Stevenson on Bunyan. Mr. Henley has reserved Burns for himself. The collection seems rather incongruous and unmethodical, but it is at least true that we can never have too much of the best. A book of recollections from which excellent entertainment may be expected is that of Canon Boyle, Dean of Salisbury, shortly to be issued by Mr. Edward Arnold. Canon Boyle's father was Lord Chief Justice of Scotland, and an intimate friend of Sir Walter Scott and his circle, while the Canon's own recollections cover some sixty years. There are to be new anecdotes of Sir Walter Scott and Lockhart, of De Quincey, Prof. Wilson and Dean Ramsey, of Thackeray and Dean Stanley. The book will also trace the social and ecclesiastical movements of the last half-century, and so combine the soundly good with the pleasantly entertaining. Beyond question, it should be a very valuable and attractive work.

To pass again to the week just over, one cannot dismiss it without some mention of the death of Mrs. Thomas (Augusta) Webster, whose name, though it had perhaps dropped out of the present record of poetry, was not without considerable distinction five-and-twenty years ago. Mrs. Webster's first volume of verse appeared thirty-four years ago, at which time it was a much more remarkable event for a woman to venture into the field of poetry than it is nowadays, when we discover a new "poetess" every other week. A new edition of her works was published last year, but attracted very little attention: the new age has new gods. But those who have read her "Portraits" will recognize in them a certain dramatic touch and an uncouth but impressive force of utterance, which are more convincing and nearer art than the greater portion of the placid, sugared verse of the women-writers of the hour. She had, at least, individuality—she had, also, not a little fervor.

"Which is more than some new poets have, at their best."

The announcement of the contents of the forthcoming number of *The Yellow Book*, which is to be ready in October, proves one of two things. Either the editors and proprietors are thoroughly content with the success of their former contributors, or they have very little originality. The list of the new men is substantially a list of the old. Mr. Theo. Marzials, alone, is a novel and well-reputed face in the gathering, the rest are as before. There is to be an anonymous article on women as wives and mothers, but there are no other sensations. It promises somewhat dully. *The Yellow Book*, by the bye, is, in the severance of partnership at the Bodley Head, to go to Mr. John Lane, who also gets the lion's share of the authors, at any rate as far as their past works are concerned. It was agreed, it seems, to send a circular letter to all the authors on the list, asking them in whose hands they would prefer their works to rest. In effect, "Michael Field," Mr. Frederick

Wedmore and the executors of John Addington Symonds were the only writers of any importance to remain faithful to Mr. Mathews, the senior partner. Mr. Lane takes across the street with him into the Albany, Lord de Tabley, Mr. Gosse's Letters of Beddoes, Dr. Garnett, Mr. John Davidson, Mr. William Watson, Mr. Norman Gale, Mr. Francis Thompson, *The Yellow Book* and "George Egerton." He is also to have the Keynotes Series, which contains several successful books.

To-morrow night Drury Lane bursts out into another of its realistic melodramas, this time of a sporting character, entitled "The Derby-Winner." There are to be scenes of great magnificence and much stage-management: a regimental ball, a sale of thoroughbreds at Tattersall's, and the Derby itself to wind up with. The hero is to be played by Mr. Arthur Bourchier, who has once more returned to London after a season in New York with the Daly Company. Miss Beatrice Lamb (the famous "Niobe") is the heroine, and Mrs. John Wood will have the part of a sporting Duchess, who will doubtless recall the inimitable George Tidd of "Deady Dick." There are other excellent names in the cast, and "Old Drury" seems likely to add another blossom to its wreath of triumphs. And, by the bye, while I am mentioning the stage, it is worth recording that Mr. Edward Rose, the ingenious adaptor of "Vice Versa," and the new dramatic critic of *The Sunday Times*, has acquired the stage-rights in Mr. Anthony Hope's "Prisoner of Zenda," which he will shortly rearrange in dramatic form. There ought to be a good play here. And yet one more note. Mr. W. S. Gilbert is going to publish, in a few weeks, a third volume of his plays and operas, containing the text of the Savoy Operas—since "Patience," and of that admirable travesty, "Rosencrantz and Guildenstern," which was recently revived with such success at the Court, with Mr. Weedon Grossmith as the burlesque "Hamlet."

Next week, I hear, Miss Lucy Webbing and her sisters leave London for a winter tour in Canada, where they met with much encouragement some two years ago. Lucy, who is a protégée of Mr. John Ruskin's, is now about fifteen years old, and made her first appearance on the stage at the age of seven. She gained her richest laurels, however, in Mrs. Frances Hodgson Burnett's play, "Little Lord Fauntleroy," the title rôle in which she has filled for many hundred nights in the provinces. She is a remarkably unaffected and clever little girl, and spends her spare hours in writing verse which has a good deal of grace and melody to commend it. She edits and publishes in manuscript, moreover, a weekly magazine for circulation among her friends—a magazine which has a world of *chic* and go, and not a little that is uncommonly amusing. The sisters will appear in all the principal towns of Canada in their musical and theatrical entertainment, and ought to do admirably.

LONDON, Sept. 14, 1894.

ARTHUR WAUGH.

## Chicago Letter

CHICAGO, following in the wake of her older sister, is somewhat agitated at present in regard to woman suffrage. But here the talk comes after the fact, instead of before it, for the Great Cause has really made a forward step and accomplished something. Whether it is a step towards progress or destruction is still undiscovered, and it is this uncomfortable doubt which causes the agitation. Much depends upon the issue of this conflict, and the suffragists are just beginning to realize its importance to them. What they do not appreciate, apparently, is that the wily legislators regard the privilege they have given them as a sop to Cerberus. To quiet their clamor and give themselves a long and peaceful respite from arguing the troublesome question, they have given the women a present which, in the eyes of these lordly voters, had no value whatever: The power of helping to decide upon certain trustees of the University of Illinois does not seem to the disinterested observer an important privilege, but to the suffragist it is positively portentous—it is the entering wedge. Consequently she is gathering together her cohorts and preparing for the fray. And the first move must be credited to the republicans, who held a meeting, at which more than a hundred women and six men were present, and proclaimed themselves with much complacent blowing of trumpets active political workers. One of them, indeed, had the temerity to prove herself the possessor of a peculiar capacity for this onerous employment. She had begun her labor of trying to interest the inert mass of womankind, by attacking her cook and housemaid; but she discovered to her dismay that she had roused two democrats from their lair, and she could only induce them to vote the republican ticket by threatening dismissal. It is in this way that the purification of politics actually begins.

But if Mrs. Washburne was more in jest than in earnest in this part of her speech, she was serious enough afterwards. She asserted that what woman needs most is emancipation from woman, from her own conception of woman's duties. Too many women, she thought, sacrifice themselves wrongly, and therefore in vain, for the welfare of their children. While they are engrossed in the details of the home and the physical and moral well-being of their children, they fail to keep pace with them intellectually. They do not interest themselves in the same things, they grow to be out of sympathy with the affairs of the world which are vital to the younger generation. The valuable intellectual companionship is lost to the latter, therefore, and the strain of the separation is hard to endure on both sides. In Mrs. Washburne's opinion this privilege of the ballot will help to keep women in touch with the world, and will develop abilities which now lie dormant. But beneficial as this new interest might be in some communities, this city little needs such a stimulus. Here the women are inclined, not only to keep abreast of the men, but ahead of them. Their interests are generally more various and diversified, they read more, they have more literary clubs, they go to lectures and courses without intermission, until their poor brains are tired of trying to hold all the knowledge that is crammed into them, often undigested. But the men, who are too ardently interested in business to compete with the women in their pursuit of culture, are hopelessly distanced. Why not leave them their one little privilege of voting?

A. C. McClurg & Co. announce several interesting books for immediate publication. One of them, "In Bird Land," deals in an intimate way with the life and habits of birds, and its author, Mr. Keyser, writes from the standpoint of affectionate familiarity. "Polar Gleams," by Helen Peel, is an account of a voyage through arctic seas on the yacht "Blencathra." The journey extends to the mouth of the Yenesei River, and suggests many comments upon the possibility of making it a great highway, and upon the present and future condition of Siberia. "The Power of An Endless Life," a volume of sermons, will have many readers in Chicago, where its author, the Rev. Thomas C. Hall, is well known for his eloquence and his sanity of judgment. McClurg will also issue a new kind of birthday book, containing selections, in prose and verse, on the subject of the life beyond the grave—a rather gruesome kind of book to write in, but one which will certainly offer us a large choice of opinions. Several volumes of fiction are announced by the same publishers. Of these the most important is "Tales from the Ægean," a book containing eight short stories translated from the Greek of Demetrios Bikelas. He is one of the most popular living writers of his country, and his tales give those of us who have not travelled so far some idea of life and manners in modern Greece. The two other volumes announced are "The Price of Peace," by A. W. Ackerman, an historical novel dealing with the times of King Ahab and his wife Jezebel, and "Jewish Tales," from the French of Leopold von Sacher Masoch.

Callaghan & Co. of this city are about to publish a series of lectures by Dr. H. von Holst of the University of Chicago. They will be entitled "The French Revolution Tested by the Career of Mirabeau," and will be issued in two volumes, with a portrait. Dr. von Holst's work upon the constitutional and political history of the United States has taken so high a rank that the publication of the present book is an important event. He has delivered in the University of Chicago several courses of lectures upon the French Revolution, which have been deservedly popular with students. He has studied the subject long and thoroughly, and his conclusions are embodied in the present volumes.

The Chicago Kindergarten College is holding a convocation, this week, for the study of child nature, in which many physicians and educators, as well as the faculty of the College, will take part.

CHICAGO, SEPT. 25, 1894.

LUCY MONROE.

### The Lounger

DAUDET'S PET AVERSION is dogs. He was nearly frightened out of his wits by a mad dog when a boy, and now he thinks the whole canine race all that is "ugly and vile in nature." Dogs were in the habit of going mad in Fons, the town where he was "brought up at nurse." Why the place was called Fons he cannot imagine, as there "was no fountain and, indeed, no water within eight miles." He is fond of telling this Münchhausen tale:—"It was the most arid of places \* \* \*. I remember that the washerwomen of the village used to take train to the Rhône, to wash their linen, and that, when they returned in the evening, all the people of the village used to line the road, as they passed with

the wet clothes, to get a whiff of cool air and the scent of the water." Talk of feasting on the fumes of cooking from a rich man's kitchen—that was nothing compared to getting a watering-place sensation from a basket of wet linen and a damp laundress.

\* \* \*

I DID NOT KNOW what I was calling down upon my head when I wrote a paragraph in this Department about literary men in the diplomatic service of the United States. One reminder that I have omitted certain names comes from Paris, another from San Francisco. The latter reminds me that Eugene Schuyler was United States Consul-General at Cairo, and Minister to Greece and other countries. Also, that Prof. George Washington Green was Consul-General at Rome for twenty-five years, and that John L. H. Foote, Minister to Corea, was the author of several well-known books of poetry, etc.; and that Col. John Hay, John Russell Young and Whitelaw Reid should be added; and I may include, also, the name of Rounseville Wildman of *The Overland Monthly*.

\* \* \*

A PARIS READER writes to me:—"The other day 'The Lounger,' in a paragraph anent authors now in the United States diplomatic and consular services in Europe, fails to mention several men to whom that honor belongs. Andrew D. White had only just resigned the Russian Mission when your paragraph appeared, and still at their posts are Hannis Taylor, Minister to Spain, author of a well-known work on the 'Origin and Growth of the English Constitution,' and a contributor to last August's *North American Review*; his Secretary of Legation, Stephen Bonsal, whose book and *Century* articles on Morocco are scarcely more than a year old; William W. Thomas, Minister to Sweden, who is still, or was very recently, in possession at Stockholm, and who has written much on Scandinavian topics; Henry Vignaud, Chargé d'Affaires at Paris during the past summer, an authority on the history of France in America, the possessor of one of the finest American libraries on this side of the Ocean, and engaged, I believe, on a 'History of Louisiana,' his native State; Captain Frank H. Mason, Consul-General at Frankfurt, author of a 'Life of Garfield,' and a contributor to *Harper's*; and doubtless others, whose names escape me. Literature has always found favor at the State Department, and this is as true to-day as in the past."

\* \* \*

MR. HOWELLS seems to be writing his autobiography on the instalment plan. His boyhood he wrote for *Harper's Young People*, in a series of papers called "A Boy's Town." Then we find him a little older, writing "A Year in a Log Cabin" for *The Youth's Companion*. Arrived at early manhood, he describes his life as a country printer for *Scribner's Magazine*. His "Literary Passions," laid before the readers of *The Ladies' Home Journal*, show the literary side of his character. Then he comes East and pays his first visit to New England, which appears in *Harper's Magazine*. Soon we will have his first visit to New York in the columns of the same periodical. Anyone who collects these several articles will have a very good autobiography of a very interesting man.

\* \* \*

I HAVE HEARD no rumor as yet—not even a whisper, in fact—of any intention on the part of any of the magazine editors to issue a "consolation number," containing only the effusions in prose and verse of oft-rejected, never-accepted contributors, or would-be contributors. It was a happy suggestion of A. C.'s, in this column, but has not yet borne fruit. It was the only thing of his, it will be remembered, that had ever got into print. D. L. writes from New Mexico to express a hope that he will obtain some further recognition, however slight. It would have an emollient effect upon him, she feels sure. "I've known the acceptance of a five-line poem to dissipate a rage perfectly Berserkian," she declares.

\* \* \*

IF ALL PEOPLE with money to leave were as generous to the profession of letters as the late Mrs. Charles P. Daly, there would be no occasion for taking up collections in behalf of decayed literary workers. The income of \$20,000 that she left to Paul B. du Chaillu will make that explorer and writer of books comfortable for life.

\* \* \*

THE CINCINNATI *Commercial Gazette* says that James Whitcomb Riley "is a literary artist of a very extraordinary talented kind." "It would seem that Riley struck a very high form of art when he showed he was able to give to the world such poems of the common people of his section that they saw the likeness, and



went after his verses as they go for the sugar trees in the spring. It is a case of high art like that of the Greek painter who painted fruit so true to nature that the birds flew down and picked at the canvas." But there is a higher art than that which deceives the birds of the air; as the writer of this compliment will remember, the painter whose picture the birds pecked at was the *unsuccessful* competitor.

\* \* \*

MR. SHIELDS-CLARKE, an American artist at present living in Paris, enjoys the peculiar distinction of pursuing his profession in five different studios or workshops. In one he is a landscape-painter; in another he follows the art of sculpture; in a third he paints water-colors; in a fourth he paints portraits, and in a fifth he etches. While this all tends to advertise Mr. Shields-Clarke, I cannot see why he could not follow all five of these branches of art in one studio; but that is his affair and not mine. Perhaps, if he were working in that modest way, I would not have written this paragraph about him.

\* \* \*

APROPOS OF ABANDONED FARMS, a literary man, whose name has become conspicuous of late owing to his fruitless searches for an ideal spot, received the following seductive letter from a Fordham real estate agent:—

"Your name has been given me as that of one likely to be interested in an historical piece of property which has lately come into my hands for sale. I refer to the old 'Poe Cottage Fordham'—the place in which Edgar Allan Poe lived, and in the surroundings of which he found inspiration for many of the best of his immortal productions. The rocks where, with his young wife beside him, he wrote, are still untouched by the march of city improvement, although on every hand that march and its results are to be seen and heard. The old cottage, itself, daily the attraction for pilgrims and *littérateurs* from far and near, is well preserved with foundations that will insure it for another century. Altogether there are in the plot 4½ city lots on one of the main thoroughfares of the 'Greater New York,' within three minutes' walk of the railroad and the electric line, less than half an hour from Grand Central Depot and in the midst of a growing population. Aside from the sentimental aspect altogether, the investment is a safe one and the price being within reason (\$3500 cash and \$3000 mortgage at 5 per cent.) if one like yourself, so closely associated with literature, should be able to take advantage of the offer, it would be more to our liking to arrange with you than with another who would see only the commercial in the proposition, and probably proceed to remove an historical relic, the like of which is not to be found in the country. These have been the motives which have prompted me in calling your attention to the fact that the cottage is in the market, and if you desire to see it or take further interest in the matter, it will afford me much pleasure to show it to you."

The man of letters, while appreciating the sentiments of the man of land, was obliged to decline the offer, and, so far as I know, the Poe Cottage is still for sale. Why not organize a Poe Society, buy the cottage, and fill it with Poe relics and put in a care-taker, who should also be a fee-taker and thus make hero-worship pay in this country as it does abroad?

## Song in Imitation of the Elizabethans

[From *The Speaker*]

SWEETEST SWEETS that time had rified  
Live anew on lyric tongue—  
Tresses with which Paris trifled,  
Lips to Antony's that clung,  
These surrender not their rose,  
Nor their golden puissance those.

Vain the envious loam that covers  
Her of Egypt, her of Troy:  
Helen's, Cleopatra's lovers  
Still desire them, still enjoy.  
Fate but stole what Song restored:  
Vain the aspic, vain the cord.

Idly clanged the sullen portal,  
Idly the sepulchral door:  
Fame the mighty, Love the immortal,  
These than foolish dust are more:  
Nor may captive Death refuse  
Homage to the conquering Muse.

WILLIAM WATSON.

## George MacDonald "At Home"

WE MAKE ONE or two extracts from a recent sketch in *The Churchman*, from the pen of H. M. Barbour:—

"It was on a bright sunny day in January and in a land of sunshine, that we drove from the very picturesque old town of San Remo, skirting blue bays of the Mediterranean on our way, to Bordighera. Our object was not only, nor chiefly, the famous drive, but to see George MacDonald in his own house, and to hear him read at one of his charming afternoons 'At Homes.' The author of so many beautiful and helpful books has spent many winters in the old town of Bordighera, situated about mid-way between Mentone and San Remo, on the Italian Riviera, but differing from each of its neighbors in important respects. \* \* \*

"George MacDonald's house, 'Casa Coraggio,' is a large, gray stone villa, surrounded by olive trees. It stands back from the sea, in the modern part of the town. The interior demonstrates at once, to the beholder, the artistic tastes of its occupants. The large drawing-room I think altogether the most harmonious and beautiful room I have ever seen. To describe it would require too much space, but let the reader's imagination revel in the old wood-carving, black with age, in mullioned windows facing the west, in ample, open fireplace, with tiles and hanging crane, in decorations of rare old jars, vases, jugs, etc., the despair of modern art—in a profusion of oriental rugs covering a brick-covered tiled floor, in a most carefully selected collection of pictures on the olive-colored walls—and he will have some idea of the room I would like to describe, because in it George MacDonald has given many readings, and to his admirers it must have seemed sometimes a little earthly paradise. \* \* \*

"In his personality, George MacDonald is most genial and sympathetic. Though advanced in years, his form is but slightly bent, his eyes still blue and penetrating, his manner most winning. His expressive face mirrors well the soul that has given us so many exquisite and moral thoughts in his books. He is fond of color and wore a dark red velvet skullcap, and a blue tie, which brought out the color in eye and cheek, and harmonized well with the background of old sculptured woodwork."

## The Drama

### "The Merry Wives of Windsor"

MR. WILLIAM H. CRANE gave his long-promised performance of Falstaff, in "The Merry Wives of Windsor," in the Star Theatre on Monday evening, and a great crowd of his personal friends and admirers filled the house from the floor to the roof, ready to applaud upon the slightest provocation. From the popular point of view, perhaps, the impersonation was moderately successful—that is to say, it amused the audience and excited a good deal of merriment in the most broadly comical parts, but, considered as an attempt at the realization of one of the most profoundly humorous and human conceptions in the whole range of dramatic literature, it was a bitter disappointment. The fact seems to be that Mr. Crane, who some years ago was regarded as one of the most promising comedians upon the American stage, has been acting one style of character for so long that it is now practically impossible for him to play anything else. Certain it is that his Falstaff, except in the matter of shape, differs in no important respect from the personage with whom he has made us all familiar for half a dozen years or more in as many different plays. In both we have the same guttural chuckle, the same tricks of vocal inflection, the same habitual gestures of the arms and hands, the same facial expression, and, in a modified way, the same walk. In other words, we have our old and, it may be admitted, entertaining acquaintance, Mr. W. H. Crane, in a new dress and a new set of conditions. Of the subtler attitudes which combine to make up the character of the Fat Knight—his gallantry, his braggadocio, his shrewdness, his affectation of dignity, his humor, at once unctuous and cynical, his absorbing vanity, his suggestion of fine manners not altogether forgotten—he appears to have no notion, being content, seemingly, to provoke the ready laughter of the thoughtless by the aid of his inflated body and farcical pantomime with his pot of sack. In imagination, finesse, finish and distinction, his performance is infinitely inferior to that of the late Charles Fisher. It is only in such farcical situations as the escape, first in the buck-basket and later in the habiliments of the old woman of Bentsford, that he appears to be at home, and his "comedy" at these junctures belongs to the order known in the music-halls as "knockabout." It would be unfair, perhaps, to hold him to too strict an account for a little

exaggeration in scenes so broadly humorous, but his lack of any true comprehension of the scope of the character was manifested only too clearly, not only in his early scenes with Shallow, Bardolph and Pistol, which became wholly ineffective in his hands, but in his interviews with the jealous Ford, in which he lost all sorts of golden opportunities. There was spirit, and humor, in his relation of the disaster which followed his first assignation, but the comparative excellence of this single passage offers small compensation for shortcomings elsewhere. It is scarcely too much to say that he never showed any grasp of any quality of the character that is not exposed upon the surface, and even in mere externals he was far from perfect, for he had not even learned to copy the motions of a man oppressed by a burden of fat.

The general performance was brisk, capable and entertaining, although there was very little of the Shakespearian flavor in it, except in the *Shallow* of Mr. Weaver, which was admirable, the *Pistol* of George F. Devere, which was correct in form but lacking in color and expression, and the *Evans* of James O. Barrows. Orrin Johnson was a fairly good Ford, and Miss Paget, the *Mistress Ford*, is also entitled to a word of special mention. The other players, on the whole, were competent. The scenery was excellent.

### Mr. Jefferson on Edwin Booth

THE FOLLOWING extract from *The Players'* club-book for 1894 is printed by permission:—

Founder's Night was rendered particularly interesting by the presence of Mr. Jefferson, the President, who for the first time, in the Club House, spoke to his Fellow Players in his official capacity. That portion of his remarks containing his tribute to Mr. Booth is here presented.

"Founder's Night should be of joy unshaded by the slightest tinge of gloom. I know this, but how can I speak to-night without a loving reference to the one whose gift we now hold—a gift in which our children and theirs for many generations will take pride, delight and comfort. It would be a twice-told tale to rehearse the career of Edwin Booth. You are as familiar with it as I am. But there are incidents in his early life that may interest you, and possibly that no one but myself could tell you.

"An early remembrance of the stage brings before me the figure of the elder Booth. When I was but five years of age I acted the Duke of York to his Richard III. You may think it strange that I remember this circumstance; but even a child as young as I was could not have stood in the presence of this superb and magnetic actor without being indelibly impressed with the scene. His son, Edwin, was just then born. We first met when he was a handsome youth of sixteen. A lithe and graceful figure, buoyant in spirits, and with the loveliest eyes I ever looked upon. We were friends from the first, and it is a comfort for me to know that our friendship lasted nearly half a century, unbroken by a single act or word. His early performances upon the stage did not give much promise, and there were grave fears that he had not inherited the genius of his father. But after the death of that father, young Booth's friends and the public were suddenly startled by the news from across the Continent that a new star had arisen, not in the East, but in the West, and was wending its way homeward.

"In 1854 I became the stage-manager for Henry C. Jarrett in Baltimore. That gentleman is a member of our Club and now stands before me. He one day brought a young girl who had been given to his care and placed her in mine—a beautiful child, but fifteen years of age. Her family, a most estimable one, had met with some reverse, and she had decided to go upon the stage to relieve them from the burden of her support, and possibly to contribute to the comfort of her father. This loving duty she faithfully performed. She lived in my family as the companion of my wife for three years, and during that time became one of the leading actresses of the stage. One morning I said to her:—'Tomorrow you are to rehearse Juliet to the Romeo of our new and rising young tragedian.' At this distance I can scarcely say whether I had or had not a premonition of the future, but I knew at the conclusion of that rehearsal that Edwin Booth and Mary Devlin would soon be man and wife; and so it came about, for at the end of the week he came to me in the greenroom, with his affianced bride by the hand, and with a quaint smile they fell upon their knees in a mock-heroic manner, as though acting a scene in the play, and said, 'Father, your blessing'; to which I replied in the same mock-heroic vein, extending my hands like the old Friar, 'Bless you, my children!' Shortly they were married. We know

that his life was filled with histrionic triumphs and domestic bereavements.

"May I not speak here of this gift of *The Players*? It is comparatively easy for those who are rocked in a golden cradle, and who at their birth are endowed with great wealth, to dispense their bounty. I do not desire to disparage the generosity of the rich. Those of our land have done much good, are now freely dispensing their wealth, and will continue to do so; but we must remember that the fortune of Edwin was not inherited. The walls within which we stand, the art, the library, and the comforts that surround us, represent a life of toil and travel, sleepless nights, tedious journeys and weary work; so that when he bestowed upon us this Club it was not his wealth only, but it was himself that he gave.

"But a few years ago he was (though rich in genius) poor in pocket. He had been wealthy, and had seen the grand dramatic structure he had reared taken from him and devastated. His reverse of fortune was from no fault of his own, but from a confiding nature. When he again, by arduous toil, accumulated wealth, one would have supposed that the thoughts of his former reverses would have startled him and that he would have clutched his newly acquired gold and garnered it to himself, fearful lest another stroke of ill-fortune should fall upon him. But instead of making him a coward it gave him courage. It did not warp his mind or steel his heart against humanity. No sterility settled upon him. His wrongs seemed to have fertilized his generosity, and here we behold the fruit.

"When the stranger comes here and asks us for the monument of Edwin Booth we can say, 'Look around you.' For some time past he had looked forward calmly to his dissolution. One year ago to-night, in this room, and at this very hour, he said to me the memorable words:—'They drink to my health to-night, Joe. When they meet again it will be to my memory.'

"Two years ago last autumn, we walked on the sea-beach together, and with a strange and prophetic kind of poetry, he likened the scene to his own failing health, the falling leaves, the withered sea-weed, the dying grass upon the shore, and the ebbing tide, that was fast receding from us. He told me that he felt prepared to go, for that he had forgiven his enemies, and could even rejoice in their happiness. Surely this was a grand condition in which to step from this world across the threshold to the next!"

### Notes

A MEMORIAL of the late Mrs. Celia Thaxter will take the form of a small collection of her letters. Those who are fortunate enough to have in their possession letters from Mrs. Thaxter are kindly requested to send the originals or copies to Mrs. James T. Fields, 148 Charles St., Boston, Mass., who, it is hardly necessary to say, will take the best of care of them. Only a few can be used in this collection, which is to be a small one, but Mrs. Fields wants to see as many as possible, that she may choose those that are best for the purpose.

—Mr. R. English of the British Museum has compiled some voluminous statistics as to the prices of novels from 1750 to the present day. In 1750 "*Tom Jones*" was published in four volumes at three shillings a volume, and the next year "*Peregrine Pickle*" appeared at the same price. The rise in prices began early in this century. For instance, Miss Edgeworth's "*Tales of Fashionable Life*," published in 1810, were in three volumes, at the rate of six shillings a volume. "*Guy Mannering*" was priced at a guinea for three volumes. It is thought that "*The Pirate*" (1822), was the first three-volume novel published at the now familiar price of a guinea and a half. By 1860 the price of half a guinea for each volume had become an almost invariable rule. The second and cheap edition of a novel at 6s. or 3s. 6d. is a thing of not more than thirty years' duration. Miss Braddon is chiefly responsible for the yellow-backed two-shilling novel.

—Ping Yang, in northern Corea, "*Where the Battle Was Fought*," was the first "literary centre" in the peninsular Kingdom, the chief author being an ancestor of Confucius, named Kishi, who, gathering up his writing materials, and leaving China in 1122 B.C., emigrated eastward into Corean regions. His name is greatly venerated, and many tablets still exist in his honor in the northern parts of Corea.

—The Rev. Charles G. Ames, who has succeeded the late James Freeman Clark at the Church of the Disciples, Boston, has written a volume of familiar studies, which he calls "*As Natural as Life*." The book will be published by James H. West.



—The fourth and final number of the first volume of *The Knight Errant* comes with a gentle hint to subscribers that, thus far, it has not paid expenses, and that, although it has not been expected to pay, yet it is desirable that it should make some progress towards paying. The frontispiece is a photogravure after a painting recently "discovered" in Boston, and supposed by the editors to be a Murillo. There is a certain timeliness in a "Note on Japanese Art," and what the American artist may learn therefrom, namely, composition in line, in black-and-white and in color. The author is Mr. Arthur W. Dow. Mr. A. T. Knapp gives a translation in prose of the Ballad of Urashima, from the Japanese collection known as the Manyoshin. A "Note on George Wither," by Louise Imogen Guiney; "A Winter Song," by Richard Garnett, and "In a Silence," by Richard Hovey, are the most notable of the literary contents of the number. It is to be hoped that this periodical will receive the support it so fully deserves. To lovers of the beautiful in paper, type and margin, in illustration and design—to lovers, in short, of the book-maker's art in its perfection, *The Knight Errant* appeals with irresistible force.

—Miss Kipling, whose name is seen in the English magazines and weeklies, is a sister of Rudyard Kipling's. She is married, and her name is now Fleming; but Kipling has more of a literary ring to it, so that is the name she writes over.

—The author of "Brave Little Holland, and What She Taught Us" has revised the little book, which, now in its second edition, leaves the press of Houghton, Mifflin & Co. The instructor in history of the little Queen Wilhelmina of Holland is Prof. P. J. Blok, who has been recently promoted from a professorship in the University of Groningen to that of Leyden.

—Sixty thousand copies of "Trilby" sold in less than two weeks!

—On the 21st of this month Mme. Fursch-Madi, the well-known prima donna, died at Warrenville, N. J. Mme. Fursch-Madi was a Belgian, and made her greatest successes in French and Italian opera. She sang first in this country at the Academy of Music, under Col. Mapleson's management, and later with Mr. Abbey at the Metropolitan Opera House. When Mrs. Thurber established the National Conservatory of Music, Mme. Fursch-Madi was its first director. After holding this important office for a short time she resigned, or, at any rate, retired from it, and was succeeded by the present director, Dr. Dvorak. While Mme. Fursch-Madi did not belong to the first rank of great singers, she was an artist of exceptional ability, and her method won the admiration of professionals as well as amateurs.

—A new topical harmony of the recorded words of Christ under the title of "The Master's Guide for His Disciples" will be published by Thomas Whittaker. The "sayings" will be arranged for easy consultation and systematic reading.

—Mr. William George Jordan, the editor of *Current Literature*, announces for publication in 1895 or 6 "Jordan's Guide to Poetry and Prose: a Classified Index to Famous and Fugitive Verse and Prose." Mr. Jordan's Guide is the result of nearly twelve years' constant work. It will contain about 75,000 separate titles, taken from 600 books of "selections," and will give all necessary details.

—Mr. Albert Ulmann confesses to the authorship of "Chaperoned," published in Cassell's Unknown Library. The second edition bears his name on the title-page.

—Ginn & Co. announce, in their International Modern Language Series, a "French Scientific Reader," by Alexander W. Herdler, Instructor of Modern Languages, Princeton University. The selections relate chiefly to electricity, mechanics, physics, chemistry, and their industrial application. The book will be illustrated and furnished with notes.

—Fletcher Battershall, author of "A Daughter of This World" has written a new novel, entitled "Mists," which Dodd, Mead & Co. will publish shortly.

—George K. Holmes, "the census expert," has written a pamphlet on "A Decade of Mortgages," which is published by the American Academy of Political and Social Science. According to Mr. Holmes, the real-estate mortgage debt of this country amounts to \$11,000,000,000.

—The death is announced of Mr. William Richard Le Fanu, brother of the novelist, and author of a volume of "Recollections," published by Macmillan & Co., which recently attracted much attention. Mr. Le Fanu, who was eighty years of age, was a Commissioner of Works in Ireland.

—A second series of Mr. H. W. Mabie's "My Study Fire" is announced by Dodd, Mead & Co. It will contain three photogravures and will be published in dainty binding, uniform with the new edition of Mr. Mabie's previous books. This edition is issued also by Messrs. Dent & Co., London. The same firm announces a second series of "Vignettes" by Austin Dobson.

## Publications Received

- Baedeker's Canada. \$1.50  
 Balfour, G. W. The Senile Heart. \$1.50  
 Ballou, M. M. The Pearl of India. \$1.50  
 Bancroft, H. H. Book of the Fair. \$1.  
 Bibliographica. Part II.  
 Bolton, S. K. Famous Leaders Among Men. \$1.50  
 Bourget, P. A Saint. Tr. by K. P. Wormeley.  
 Bradford, G. Reform of our state Governments. 25c.  
 Bruce, W. Around the Camp-Fire.  
 Bryant, W. C. Thanatopsis. 75c.  
 Bryant, W. C. Complete Poems of. Ed. by H. C. Edwards. \$1.50  
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 Burnham, C. L. Sweet Clover. \$1.25.  
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